

# WHAT WE DRESSED WOMEN WILL WEAR

BY

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## Paris Atmosphere Works Transformation in American Girl, Her Dress and Customs

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THE process of transformation in dress is stimulating to the on-looker; the process, that is, as it takes place in the person of an American woman.

She arrives in Paris from America. Not from the vortex of a smart set in a smart city, where one gets clothes by wireless, where one knows and observes the vagaries of fashion, where the rue de la Paix and the Place Vendôme are familiar names; not from such circles does the lady of the transformation come. She arrives from some town where sartorial ambitions are simpler, and where one does not wish to draw attention to one's self by being different from one's neighbor.

Or she may come from one of the huge centers where smart dress is plentiful, but where her role was not along these lines; where one was content to wear the latest, and to follow the lead of the fashion.

And when she arrives in Paris in the happy springtime, when the world of women is absorbed in the one thing—dress—and finds herself so different from her surroundings, then she is shocked. Not at first, indeed, she is interested. She begins with a sensation of mere curiosity for the clothes that are produced nowhere but in France. She usu-

ally derides them. The women who wear them are unlike average human beings. She wonders what treatment her friends would give a woman who dressed thus. She frankly stares with unshuffled curiosity at the passing show at the cafes, the restaurants, the play. She asks excitedly what the great couturiers are advocating. She asks her friends, scornfully, if they would wear such clothes. She insists that she will not have long tight sleeves for summer, that she will not refuse to observe the law concerning skirts six inches from the floor. And she goes on her way gazing at the shop windows between visits to the Louvre to see the restored Mona Lisa, to the Bon Marche to buy silk stockings and gloves, to the Spring Salon. And one day you meet her again and whoop! You gaze and again you gaze. Let me describe her.

### Girl of the Transformation.

She wears a petticoat skirt of black satin with a tunic of blue brocade of blue gabardine with a shirred border. Her transparent blouse has a flaring Gladstone collar and about her neck is a silken thread from which hangs a single colored pearl.

Her half shoes have uppers of café au lait cloth tied with varnished ribbon. Her gloves are of yellow kid, heavily stitched with black. From the short coat with its snail-like position back there emerges a yellow muslin handkerchief, jauntily placed in the hip pocket.

And her hair. You must look again at this before a glimmer of recognition

comes to a who the smart person is. The costume is to a mode. Temples show, the ear is half covered by tulle of hair that fall on the cheek, there is no knot at the back, and the hair crosses a fringe of tiny curls on the forehead.

And the hat. It is a turban of spilt Belgian straw with three burnt ostrich feathers rising to the sky and waving in a close embrace at the top like closely planted trees meeting a storm.

She has eaten of the tree of knowledge in the garden of dress. She knows. And she shows that she knows. And she is not ashamed of the back. But rather proud of it. She may confess to you in a moment of panic that she is nervous when she thinks what the family at home will say, but the apple is eaten. There is no going back.

You remember the poem by Mrs. Browning of the tree that never more will be a tree with the roots in the river, and you like it to the work of the great god Pan (Faun), who plucked the reed from the river to make an instrument of music.

### Lunching at Ciro's.

For some reason these transformations take place at Ciro's, where one is quite content to have dejeuner, as well as supper. For tea it is not as smart or as interesting as the Sans Souci or the Palais Persan, where one dances or watches the dancing of others, for why not be amused, when one is in an amusing town? It is a bit more expensive at Ciro's, for the exclusive of the Persan asks 2 francs, a dollar of our money, for entrance, and gives one all tea and sandwiches and little cakes that one wishes for 2 francs. At Sans Souci one pays 3 francs entrance and 2 francs for the afternoon meal.

At Ciro's, at Rungway's, where there is no entrance fee, the tea is 3 francs at the one, and each cake or sandwich is counted up against you at the other.

There is no doubt that the smartest clothes are worn where there is dancing. If one excepts the Ritz and a few other hotels. So if one does not wish to be bothered with music and a crowd, one goes to Ciro's for lunch. It is typically French, which the hotels are not. One realizes this fact by the fifty-seven varieties of hors d'oeuvres that are temptingly placed at the entrance of the room where one sits on velvet-covered benches along the wall as one eats.

Here one sees the transformation of the American girl. She likes Ciro's, no matter where she finds the place; either at Monte Carlo, Deauville, Paris. She wishes with all her heart that she could find the place at home. After she has sat on velvet-covered benches to eat she dislikes chairs. After she gets into her new way of dressing she quite fits in the picture, and there is no denying no matter what the family at home may say, that she is a vastly improved person.

We hear so much of the demure style now introduced into fashion as a cause of the reinstatement of the quietly dressed woman, or rather the elimination of the word chic that much-abused wrongly used, overworked word which this belief has no foundation. All that one means by simplicity of dress can be induced in to the heart's content, but a woman would pass muster in the world of clothes, she must use a grain of dash, of individuality, of cleverness that puts her on a par with her neighbors.

### The Clothes One Sees.

The woman who goes to Ciro's habitually has this certain something in her way of dressing that attracts the attention and the admiration. And so, if one imbibes one's knowledge there, one is certain to improve. After one has seen one's little touches to imitate, there sits a girl wearing a high collar of thin white linen of the kind Mr. Gladstone wore, and which now often does by his name. It crosses the neck in a straight

line until it reaches the chin, where it turns outward for comfort.

The ones worn by Mr. Gladstone were opaque and well stretched. This one, worn by the young French girl, is thin and only stretched enough to keep it up at the neck. As a finish, there was a cravat of black taffeta ribbon. Those cravats are very much in style and one sees them at the smart restaurants attached to all kinds of collars.

Another costume worn at Ciro's was of green taffeta, that burnt-out green that is not unbecoming to women. The skirt was fully six inches off the floor, and, as if this was not enough, it was caught up to make the hem uneven. The side widths were lifted at the hips to form pinnies, in token that the old French styles have a following these spring days.

The jacket was frisky. There is no other word that quite describes the way in which it sat on the figure, and flared itself out below the waist at the back.

The high collar was loosely fastened in front with a black velvet ribbon and the bodice was of unlined green chiffon to the bust, meeting a wrapped giraffe of the green silk. Of course, the gown was by Callot. It was only here every evidence of it, but I had seen the model at that house in the making.

An attractively large American—said how large the American women look—here was making quite a picture of herself seated on the Mandarin yellow velvet benches and wearing a pointed suit of dull green gabardine with a yellow cord showing here and there on the jacket and the skirt. There was not enough of this cording to offend the eye; just enough, against the green, to let one know that it was Poiret.

The jacket was almost incredible, showing low waistcoat of deep tan suede fastened at the waist with three silver buttons. Its lines were straight, and its collar was high and rolling, and the one accessory worn with it, a black moire ribbon watch guard, gave it just the proper touch.

The girl herself added to the atmosphere of mannishness by keeping her hands in the two side pockets that sliced into the front of the skirt, near the hem. These skirt pockets should be adopted in America, by the way, because our women need them more than do the French.

### What One Sees at the Palais Persan.

As soon as the music began, the most seductive tango music that is played over here, shortly after 5 o'clock, and the floor was filled with dancers stepping the measure of the modified tango, which is danced in preference to everything else in Europe and has taken the place of the Argentine tango, every one looked with a mixture of curiosity and shock at a frock whose wearer was trying to look as though she was not doing anything. There was first a hip voice of advance, which was attached a device of black tulle, showing below this ruffle, was a narrow one of the moire. It was what showed beneath the tulle that caused the stares of the multitude.

It was white—but white what? Every one asked every one else the question. The consensus of opinion was that the material was chiffon, and it was not a separate garment, but a part of the skirt. Well, the effect was startling.

The bodice was of white tulle with a huge Chantrelle ruff of white about the neck and the elbow sleeves ended in frills, the like of which has not been seen for a long time. They were so wide and so deep that they looked for all the world like minaret turrets attached to the elbows.

Over the whiteness of the blouse was extended a pair of black moire suspenders that went about the neck, crossed over the bust, and disappeared at the waist. Each of these gowns and their accessories are in the height of fashion, so mark it well.

## READYMADE ACCESSORIES

WAISTCOATS in every form are in great demand. They are a most convenient accessory because they can be bought separately and then made a composite part of any costume.

One that is especially suitable to wear with a dark blue or other dark suit is made of white corded silk, edged with ribbon about an inch and a half wide, decorated with diagonal striping in red, blue, green, yellow and black. The waist grade, too, gives satisfaction when it is chosen carefully. One of golden velvet corded silk, with two small pockets, sells for six dollars and would do admirably with any dark suit.

ONE of the new combinations in corsage bouquets is made of wheat and poppies, gathered into a big bunch. Another is a huge bunch of purple grapes. Still another is a bunch of roses of deep rose-colored velvet, each petal edged with tiny rhinestones.

STRINGS of beads and bands of velvet ribbon are combined to wear about the neck. These are priced at different figures, according to the elaborateness of the combination and the quality of the beads and velvet. One chain is made up of white beads and gold ones, strung alternately in strands four inches long, and the strands are alternated with five-inch lengths of turquoise-blue velvet, three-quarters of an inch wide. Tassels sometimes finish these necklaces.

VERY small handbags, not more than five inches high or deep, are made of striped, figured and plain silks, and sell for three dollars. They are gathered into a silken tassel as long as the bag itself and they are finished with strap handles of the silk. They are lined in contrasting silks.

ANOTHER interesting handbag is made of silk and leather combined. One side is made of silk, the other of leather. The silk is of the Roman striped sort, in dark but brilliant colors. Such a bag adds an interesting note to the dark street suit.

TO wear with the all-white costume there is an interesting handbag with three ruffles, two inches wide, of moire ribbon in cream white, attached to a white silk foundation. A bag of this sort would be especially appropriate to wear with a white flounced frock of the kinds that are fashionable this spring.

WAISTCOATS of pique suggest warm weather. In really warm weather they are far more suitable with the serge or gabardine suit than non-washable silk waistcoats. These pique waistcoats are heavily embroidered, and have little pockets with white crocheted flaps. They button with white crocheted buttons.

A NECK ruche that is extremely smart is made of box-pleated black moire ribbon. It hooks snugly about the throat and is finished with two long streamers of their ribbon. Inside the strip of ribbon

is another of box-pleated white tulle, which comes into the skin, and so relieves the ruche of hardness. It costs two dollars and three-quarters.

### Tells Time in the Dark

DO you often waken at night and wonder what time it is? And do you listen and listen for the nearest church bell to ring out the hour and, waiting for it, grow wider and wider awake?

If you do these things, and have ten dollars to spend, you do them needlessly. For ten dollars will buy one of the watches that tell time in the dark.

In the daytime it looks like an ordinary watch. Above each figure is a little dot of metallic brightness, and the hands are unusually bright. But at night the hands and the dots above each figure shine with phosphorescent radiance. For they are covered with a radium compound which is always visible in the dark.

For two dollars more you can buy a watch with the figures covered with a compound, and two dollars more pays for a leather case in which the watch can be carried.

Another trick of this watch is an alarm. It rings with all the insistence, but without the harshness, of a bigger clock. And it can be set for an enactment or a train you want to catch and put in your pocket. At the appointed hour it will ring and remind you of the time.

### Smart Neckwear.

THE fashion of wearing dresses open to the throat has led to the adoption of an endless variety of neckwear. First, there was the guimpe without any collar at all. Now there are those with flowing collars and plastron or vestee fronts made of the sheerest awes and gauze, or of lace or machine embroidered, or tucked. Sometimes a dainty lace is added to relieve the severity and increase the appropriateness for use with summer dresses. The collar of these guimpes rolls, flares or stands away from the neck.

Many collars are removable. They are fastened in the back with buttons or cases. They are generally made of some airy fabric, such as tulle, or lace. When they are made high and stand up by means of a very fine wire fixed to the edge of the frill.

They may be made of muslin, cambric, pique or organdy, trimmed with feather stitching and lace. Beautiful fronts are made of fine linen embroidered in all kinds of ways. The shapes worn are of infinite variety. You may choose what ever suits your taste. If you leave the throat free.

With the fashionable waistcoat, which is worn over a blouse of tulle or muslin, and which has the back made in the same material as the front, one may indulge every whim in fancy collars, jaunty vests and waistcoats of pique, organdy, ratine or linen, finished with plain rolling collars wired in the back, are worn with the extremely short coats.

## Sketches Showing Newest Ideas of Paris Dressmakers



THE FROCK ON THE LEFT IS MADE OF GREEN TAFFETA WITH A BODICE OF PALE PINK CHIFFON. THE SKIRT IS NEW, AND IS ONE OF THOSE THAT SHOW THE TREND OF MODERN FASHIONS, WITH ITS ODD FULLNESS AND THE SHIRRED PANTALOONS THAT SHOW AT EACH ANKLE. IN THE CENTER IS A GOWN OF BLUE AND SILVER BROCADED SATIN, TRIMMED WITH A CAPELITE PHILL OF SILVER

LACE AND BANDED WITH RHINESTONES. ON THE RIGHT IS A CALLOT MODEL OF YELLOW BROCADE AND CHARMEUSE. THE GIRL IS WORN BELOW THE WAIST AND IS FASTENED IN FRONT WITH A GOLD ORNAMENT. THE TUNIC AND THE SKIRT ARE EDGED WITH GOLD FRINGE.

## DETAILS OF FASHIONABLE WOMAN'S WARDROBE

### Flowers Everywhere.

FLOWERS of the artificial variety are more and more used as the spring advances. They are used to decorate every imaginable part of the evening frock. Sometimes a band of them outlines the decollete line of the neck, sometimes a festoon of them is wound around the waist. They are used singly and in clusters to hold skirt and bodice and sleeve drapery in place. Tiny ones strung together outline the cuffs and wide collars, and they still form one of the standard trimmings for lingerie and negliges.

### Colored Linen Frocks.

WE surely live in a wonderful age. Now we have non-crackable taffeta, waterproof kid gloves and even non-rushable linen. The new lines of

### Black Satin Girdles.

NO matter how much or how little color is used in any one season, black always holds a place, sometimes bigger, sometimes smaller, in the estimation of the dressmaker. This is a season of black hats. There are black satin and taffeta frocks, too, in abundance. This year black satin girdles are used to give character to many of the brightly colored frocks, and they are a usual note in wash frocks, both white and colored.

### Plaid Taffeta Waistcoats.

ALWAYS when a new fabric or design comes into fashion there is much experimenting with it on the part of dressmakers and designers. This has naturally been the case in the plaids and stripes that have become popular this spring. The decision that every one has reached concerning them is that they are better used in small than in large quantities. One of the best uses of plaid taffeta is in the form of waistcoats, a part of fine blouses of white mousseline, crepe de chine and chiffon.

### New Parasols.

THE newest parasols have long handles, and from the point of view of

convenience, at any rate, this news is welcome. For a long-handle parasol is the easiest to handle. There are new and fantastic shapes in the parasols of the spring, among which the Japanese shape, which strongly suggests the paper parasol of Japan, is decidedly popular. But the more conservative shapes are quite as popular. Chiffon is used a great deal in the new parasols, and so are artificial flowers. They are fastened about the edge and looped around the stick and even fastened on the inside of the parasol. Real lace parasols, too, are made for wear with elaborate frocks. In them the lace is mounted over taffeta or satin of blue, red, green, violet or some other bright color. Goffine, which has turned out to be one of the successful fabrics of the season, is also mounted on parasol frames. One charming goffine parasol is decorated in green, finished with a hem of matching silk net about four inches wide.

## PLANNING THAT NEW HOUSE

PLAN first for an airy, sunny cellar. It is quite true that a high cellar, as it is usually treated, is an eyesore. But if the cellar foundation is faced with cement or shingles or brick or whatever the material of the house may be, it is not out of harmony with the rest of the house.

Plan to have the cellar stairs, either at the head or at the foot, so that the odor of cooking in the kitchen will not penetrate throughout the house.

Plan to have the bedroom closets on the walls between the bedrooms which are to be occupied by persons easily disturbed. If the closets are placed in the middle of the house, the bedrooms which are to be occupied by persons easily disturbed, will be disturbed by the noise of the closets.

Arrange the lights with a view to the bureau and chiffoniers and dressing tables or other pieces of furniture which boast mirrors. These must be placed so that the light shines to some extent on the face that looks into them.

Plan the bedrooms with an idea of the placing of the beds. Put the windows where draughts directly across the beds can be avoided.

Have a door that closes easily and securely on the back stairs, either at the head or at the foot, so that the odor of cooking in the kitchen will not penetrate throughout the house.

Plan to have the bedroom closets on the walls between the bedrooms which are to be occupied by persons easily disturbed. If the closets are placed in the middle of the house, the bedrooms which are to be occupied by persons easily disturbed, will be disturbed by the noise of the closets.

## WOMAN WITH ASPIRATIONS

ASPIRATIONS make the world go around. Of that we all feel sure. And no one ought to criticize mankind for dreaming. It is a good thing for women to look forward to the day when their position will be in every way better than it is today. It is a good thing for them to plan in their mind the part they will do in the great "uplift" movement that is going forward now. That is to say, all these things are good if the woman who does the dreaming does not neglect the present while she is dreaming of the future.

While the young housewife sits in the living room dreaming of the coming age when housework will be free from drudgery, when a woman can be a perfect wife, mother and housekeeper and still have

time and energy left so that she can be president or queen, congresswoman or financier, or perhaps the potatoes are burning or the baby is crying itself into a state of nervous unhappiness or the week's mending is lying unattended to. Of course the dust is collecting and today's work, whatever it may be, is piling up for tomorrow.

Let modern woman dream on. While she dreams, her do the work of the present. Perhaps an age of drudgeryless work is coming, but it is still far away. Every one respects the woman who puts her shoulder to the wheel—after making it as smooth and well-oiled a wheel, of course, as she can push it along. In the work of the world, she can dream and plan for the future as she pushes.

### Linen Waists Again.

THE linen waist is here again. It has not yet returned with its time-honored accessory of high, turn-over collar. It is now finished with a frill or flaring collar, and is suitable for the coldest mountain or seaside weather, and one made of gofine, lined with china silk, can be worn beneath a blasing sun.

### The White Cape.

FOR country wear nothing is more attractive than the all-white cape. This can be made of gofine, taffeta, chinilla or duvety according to the weight desired and the uses to which it is to be put. One made of chinilla, with a sleeveless jacket beneath, is suitable for the coldest mountain or seaside weather, and one made of gofine, lined with china silk, can be worn beneath a blasing sun.

### Prune Tapioca.

TO make this dainty put a tablespoonful of a cupful of sugar, two cups of water and a quarter of a pound of the best prunes, soft and plump from soaking, in the top part of a double boiler. Steam three hours, adding more water if necessary, but do not stir, as the prunes should not be broken. Cool and serve with cream.

SMART COAT IN BLACK AND WHITE CHECKS. THE COLLAR AND CUFFS ARE BOUND WITH BLACK BIAID.